

ancient and modern music. The performances of the modern works by Virgil Thomson, Jere Abbott, Henri Sauguet, Paul Bowles and Henri Cliquet-Pleyel can best be justified on the principle that the more the performances of new music the better, but they offered nothing of distinction. The quality of performance in this program was very erratic. Virgil Thomson, as master of ceremonies, in his informal remarks to the audience gave the occasion an intimate atmosphere that added to the enjoyment of the evening. One came away with the feeling that the idea behind this First Hartford Festival has the possibility of growth towards much greater achievement.

*Arthur W. Locke*

### NEW WINTER DANCES

MARTHA GRAHAM, Doris Humphrey and Charles Weidman, Harald Kreutzberg, Tina Flade, and the Jooss Ballet have filled the dance calendar since the New Year.

Tina Flade has advanced remarkably in a short time. Her style is considerably simpler than when she was first seen in America, and she relies far less on decoration for its own sake than formerly. Her choreography is greatly clarified and it is safe to predict that she will mature into one of our most interesting dancers.

So much cannot, unfortunately, be said of Kreutzberg who deteriorates from year to year. He dances as well as he ever did, but the substance of his composition is childish. As a matter of fact the average weekly show on the stage of Radio City Music Hall is far more progressive and interesting than any single composition of Kreutzberg's.

Of the Jooss Ballet it can be said that the style is neither fish, flesh, nor fowl. The new works are too trivial and uninteresting. If the productions were not clothed in so much pretense we might be less offended. Jooss' *Green Table* was a real high point. The new *Mirror* and *Johann Strauss, Tonight!* are petty, the symbolism of the former thick and tawdry.

Charles Weidman's *Atavisms* is among his best works. *Lynch Town* is strong and to the point, *Bargain Counter* is genuinely amusing and *Stock Exchange* will, if pruned, complete a very

worthwhile theatre suite. About Miss Humphrey's admirable *New Dance* I have already written. Her *Theatre Piece* in a somewhat less exciting genre is, however, a fine work.

Martha Graham's newest large composition *Horizons* has created much controversy. Apart from the special merits of the individual sections of the work it should be viewed in the light of her past development. Several years ago Miss Graham was in the throes of an Indian "period." At that time all music for her dances was written for reed instruments. After many compositions which were inspired by Indian lore, architecture, dances, legends, etc., Miss Graham created one large work, *Ceremonials*, which was at once the climax and end of the period. The whole feeling of her dance material changed, the instrumentation of the music became more brittle. The cycle *Ceremonials* itself was a deeply felt and beautiful work.

To this writer who will never forget the quiet opening—waiting, the expression of something intangible, remote, *Horizons* occupies exactly the same relationship to what Miss Graham has recently been doing that *Ceremonials* at one time occupied to the period which preceded it. The recent period began with *Transitions* and included the *American Provincials*, *Frontier* and *Imperial Gesture*. All the music employed trumpet and drum at least. *Horizons* contains the essence of all of these earlier compositions and in size is larger than any of them. The period is probably completed. This is the pause before the step in another direction. It will be interesting to see what new image will take form in Miss Graham's very next composition.

The second performance of *Horizons* with better stage management than at the premiere showed it to be a beautiful work. What native artist has not pictured to himself the coming of man to this continent? For the expression of the passage of time the evolution of forms from a primal state, mobiles designed by Alexander Calder were employed, the first two of which were extremely effective.